72-1945

General

# U S Supreme Court Decision May Have Voided Institution

Nashville, Tenn. Globe
12-14-45

The decision by the United States Supreme Court several years ago, outlawing race discrimination in the expenditure of public funds, may have rendered the existence of the horrible makeshift of a reform school for Negro boys, located in the backwoods near Pikeville, Tenn. unlawful. It is possible that the law of the land, as rendered in the famed Gains case from Missouri, can bring relief to the youngsters, who it is claimed, are being cruelly exploited at Pikeville. It may be a fact that the only reason why the long arm of the law does not reach down into the backwoods of Tennessee and bring equality of treatment to Negro boys convicted of minor crimes, to that given white boys guilty of similar offenses, is that interested citizens will not go to court to find out if the Supreme Court edict cannot be invoked against the state officials who are persisting in running an institution that by no stretch of the imagination could be called a reform school. 12-14-45

Tennesseans of both races who have been outraged by the revelations concerning the Pikeville institution, up to now, have been content to appeal to the hearts and consciences of state officials, feeling that to get them to move the boys out of the backwoods near Pikeville would be a much better way to effect a needed reform than to engage in a legal battle over the operation of the institution. But these citizens now say that the attitude of state officials toward the institution is adamant toward keeping the boys at Pikeville, while the God-fearing men and women of the state, interested in giving the unfortunate youngsters a chance to become citizens, rather than encourage them to become criminals, are equally as positive that there is no chance of ever reforming the boys in the backwoods near Pikeville.

The Gaines case, believed to be invocable to remove the Pikeville school to a decent location, has all along been invoked for the benefit of school teachers seeking to have their salaries equalized. Not a single one of such lawsuits has been lost, up to now. But since the makeshift near Pikeville is being run as a school, even though a reform school, the belief is held by many citizens, some of them lawyers, that the state could be forced to guarantee "equality of opportunity" for colored boys to be reformed as certainly as school authorities can be forced to equalize the salaries of public school teachers. 12-14-45

Citizens are pointing out that Tennessee maintains a high class industrial training school for white boys who commit the same kinds of offenses that get colored boys sent to the Pikeville backwoods to work on farms and in coal mines. It is pointed out that even colored men and women who are found guilty of serious crimes are sent to prisons where they receive the same kind of treatment that is given white persons sent there. It is only in the case of juvenile offenders, where this state maintains an institution for colored persons that shocks the conscience of the nation. It is pointed out that twenty or more years ago the state did try to maintain a colored reform school, but later it occurred to somebody that colored youth, guilty of minor offenses, could be used splendidly as producers of the products of the farm and coal mines; that they could be forced to give full time to such work, with no time out for either academic or industrial education; that no effort need be made to instruct them in the teachings of Jesus Christ nor need the state bother to give them the medical and dental care necessary to preserve the health of human beings.

It seems that the exploiters had a good reason to put the colored boys in a backwoods settlement. There it would be very difficult for citizens with tender hearts and clean minds to look in on the institution and become shocked over seeing how the boys were being treated.

Most of the boys sent to Pikeville are underprivileged children who never had a fair chance to grow up as decent citizens. They needed to be put under discipline but they also needed to be taught how to become useful members of society. As it was, they were being taken in the impressionable years of their youth and virtually made to feel that society was their greatest enemy; that it was excusable for them, once they got back from "school," to feed fat whatever grudge they had against society.

The present state administration, the inheritor of the fatest treasury in the history of Tennessee, came into power shortly after a double murder and a lynching had taken place on the Pikeville school's "campus." It had the reason and the funds needed to get rid of the backwoods makeshift of a reform school. It heartened many Tennesseans by the fine gesture of sending an unimpeachable committee, headed by Bishop Dandridge of the Episcopal Church, to make an impartial investigation of the Pikeville school and recommendations with regard to the reforms that needed to be made. 12-14-45

This committee told of the horrible conditions under which the boys are living; it surveyed the location of the school and arrived at the conclusion that it was impossible ever to run a first-class reform school where the present makeshift is located; it urged that the makeshift be abandoned; it pleaded for a law or other action that would bring the boys out of the backwoods and locate them near the center of Negro population, in order for the Negro community to share in the effort to save these unfortunate youngsters and make men of them.

But in the end, the administration preferred to be guided in its future plans for the boys by a finding of another investigator, who showed that the boys were located so far away in the backwoods that it was almost impossible for them to run away from "school."

The administration had the opportunity to get a law passed at the 1945 session of the legislature to remove the boys out of the backwoods but took no action, unless the appointment of investigating committees could be called "delaying action."

Indications are that it will take a lawsuit to get a better deal for the Pikeville boys. And since it is a well known fact that "the law is what the judges say it is", it is by no means farfetched, many say, to expect some good Federal Judge to render a decision outlawing the Pikeville makeshift, once the facts are presented to him, and argument is made that state authorities are ignoring the Supreme Court edict handed down in the case of Lloyd Gaines of Missouri.

**Oil Heir**—**Emanuel Mason, heir to Texas oil lands, for many years lost to estate's executors, came into his own when he leased his lands to big oil company. Until wells are dug and dough flows into his pockets, he will keep his little store at 2384 8th av. In pix Mason watches his wife serve a customer from his peanut roaster.**

# Peanut Vendor Dreams Of His Petroleum Millions

Peoples Daily Mirror, N.Y.
12-15-45

**As Emanuel Mason slowly turns the handle of his peanut roaster daily in front of his little store at 2384 Eighth av, he dreams of the time when the land he has inherited in Texas may give forth oil and he will become a rich man. Mason went to Harleton, Tex., nine years ago to establish claim of his** inheritance of a part of his grandfather's estate of some 365 acres. His claim has been established and he is the proud owner of the papers and a lease signed by the Sells Petroleum Company, which is now exploiting the land for oil or whatever other minerals may be found on it. 12-15-45

This is enough reason for Mason to hope. Up to this time, he has received two checks on his lease. They have come to him about six months apart.

Mason is one of eight living heirs of the late David Crockett, his grand-father, who owned the land when he died. All are sharing in the estate. 12-15-45

A call to Mason's lawyer, Jess Rosenberg of this city, verified the man's statements. The lawyer said that he too can only speculate on the future of what the land may bring. He also has an interest in it.

The peanut vendor lives with his wife in the rear of the small delicatessen which they operate. He can be seen daily tending his peanut roaster in front of the store. He left Texas in 1918 when a little child and has been living in New York since 1924.

# PIKEVILLE

The Memphis World

From Knoxville Sentinel

Memphis, Tenn.

Another investigation has been made of the Negro Boys' reformatory at Pikeville. A detailed report lies on Governor McCord's desk.

This report, like all of its predecessors, describes a shocking, shameful condition. 12-11-43

There is no medical examination of the inmates to determine if any have communicable diseases. There is no segregation of the sick from the well.

There is no resident medical care. There is no educational or recreational program.

The young inmates are issued no underclothing. Their "uniform" is a pair of coveralls. These come out at night and the youngsters sleep naked on unassigned, filthy cots, two and three to a bed.

The boys cook their own meals and wash their own utensils without any sterilizing equipment.

Their day is from 6 a. m. to 9 p. m.—and all they are allowed to do, besides eating, is to work either in coal mines or on the institution's "farm." There is no vocational or rehabilitation program.

The treatment these 200 boys get is less humane than that which a farmer gives his work animals.

It is true that a new building is under construction and that some of the shocking conditions will be remedied when better physical facilities become available.

But there is still no effort planned to make these boys grow into useful citizens.

For years we've heard a lot of promises made concerning the Pikeville institution. But little has ever actually been done. 12-11-43

Governor McCord, we understand, is a great lover of horses. We await with interest what he will do about these human beings.

72-1945

NEW YORK, N. Y.
JOURNAL-AMERICAN
Cir. D. 641,194—S. 1,067,857

JUN 24 1945

# SEEK TO OUST BOYS' CHAINER

ATLANTA, June 23 (AP).—Terming the incident a "disgrace," Gov. Ellis Arnall and a county commissioner joined today in demanding removal from office of the person responsible for the chaining of two Negro boys at the County Industrial Farm for Negroes.

Clarence Duncan, the commissioner, said he would seek the ouster of E. J. Waits, farm superintendent.

NEW YORK, N. Y.
POST
Cir. D. 182,292

JUN 23 1945

# Arnall Acts In Chaining of Negro Boys

Atlanta, June 23 (AP)—Terming the incident a "disgrace," Gov. Arnall and a county commissioner joined today in demanding removal from office of the person responsible for the chaining of two Negro boys at the County Industrial Farm for Negroes.

Clarence Duncan, the commissioner, said he would seek the ouster of E. J. Waits, veteran farm superintendent, at the July 5 commission meeting unless Waits resigned.

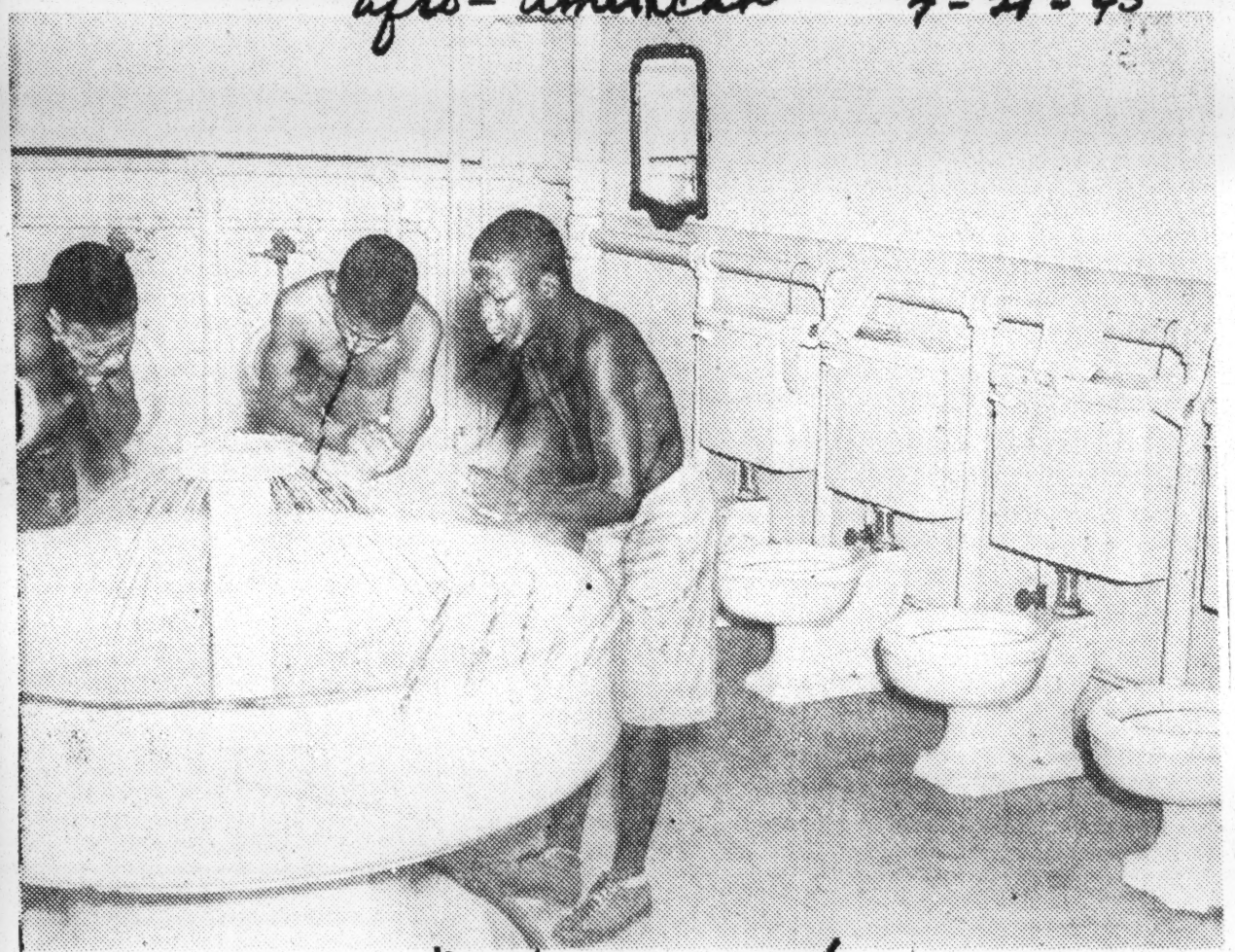
Three Fulton (Atlanta) County commissioners reported yesterday they found the two 15-year-old boys in iron shackles at the farm.

"It makes me heartsick to work as hard as I have to try to get rid of chains and shackles and barbarism and then find that some small Negro boys under the jurisdiction of Fulton County, the capital city of our state, are kept in chains," Arnall said.

Georgia

# Cleanliness Now A "Must" At Cheltenham

afro-american 7-21-45



Baltimore, Md.

This picture shows Charles Rollins, Ellis Harden and Clifton Bonds using the new wash basin at the Cheltenham Training School for Boys. Showers and new toilets in each cottage now replace detention cells. All boys are required to take a daily shower. Boys were once whipped at the school for taking more than three baths weekly. School is at Cheltenham, Md.

# Lack of Personnel, Shops Blocks Cheltenham Work

afro-American Baltimore 7-21-45

By LOUISE KERR

BALTIMORE

Though it lacks 36 staff members, proper housing for the 40 workers now employed there and sufficient vocational shops for its 220 boys, the Cheltenham Training School is progressing under its first colored superintendent, Royal A. B. Crump.

Soon to be completed is an $80,000 two-story, nine apartment brick building to house the school personnel. An appropriation of $37,000 recently requested of the board of Public Works for the school, will be used in part for furnishings.

**To House Supervisors**

In addition, small apartments are being made in each of six cottages. According to a plan submitted to Mr. Crump, these apartments will eventually be occupied by married couples who will act as "cottage mother and father."

Under the present arrangement, there are four cottage masters, and two other persons acting in that capacity, all of whom live in single rooms in the individual buildings under their supervision.

In a large room on the first floor of each cottage, new showers, toilets and a large-sized wash basin with foot-operated water control, replace the detention cells which were torn down. Daily showers are required of each boy.

**Boys Taught Bible**

Another innovation at the school is the daily vacation Bible school, for boys from 8 to 10, who, after the close of the regular school term, had no planned activities for the morning hours until their teacher, Mrs. Agnes Waters, volunteered to do this work.

The installation of individual steel lockers for each boy in a room adjoining their dormitory, enables each boy to keep his clothes in order, a far contrast to the make-shift, bundle-under-the-bed manner, previously used.

Sidney Moore is teacher of shoe repairing which is the only shop course now being taught. Here the boys are taught the use and care of the machines as well as shoe repairing and some fundamentals of shoe construction.

**Personnel Needed**

Cheltenham can never become a training school in the true sense of the word and according to the plans of the superintendent, until it can fill up the many vacancies in all its departments, administrative, clerical, instructional, maintenance and religious.

72-1945

Texas

AUSTIN, TEX.
AMERICAN
Circ. D. 19,394

JUL 20 1945

# Delinquent Negro Girls' Home To Be Near Jollyville

## Crew To Be Used From State Farm For Maintenance

By The Austin American Capitol Staff

The newest institution in the state eleemosynary system, a training school and home for dependent and delinquent negro girls, will be located 14 miles northwest of Austin on the Burnet highway near Jollyville, Weaver S. Baker, chairman of the board of control, announced Thursday.

Construction of the home was provided for in a $150,000 appropriation by the 49th legislature, $30,000 a year for the next two years being set aside for maintenance and operation.

**35 Locations Studied**

Baker said that some 35 locations were investigated by the board before choosing the site in Williamson county.

Points in favor of the 512 acres on the Burnet highway were its accessability to other eleemosynary institutions and to members of the board of control and its location in the center of the negro population of the state.

Most important reason for the site being chosen was that it is adjacent to the state hog and dairy farm, thus making possible the employment of one hospital staff, one maintenance crew and the use of one transportation crew by both institutions.

Baker described the land as well improved with good timber, pecan groves and fruit orchards. He said some 350 acres could be put in cultivation.

Contracts for purchase of the land by the board of control, subject to approval of title, were for 399 acres at $12,882 from T. W. Rhodes of Williamson county and 113.85 acres at $4,326.30 from E. D. Rhodes of Williamson county.

Baker said construction of the institution would begin as soon as materials are available by the war production board.

# RADIO PROGRAMS AND THE NEGRO

# MUSIC

By Nora Holt

## Fisk University Choir Over BCS Special Thanksgiving Program

SUNDAY November 25, the internationally famous Fisk University Choir of 100 mixed voices, directed by Dr. John F. Ohl, will sing a program of thanksgiving in spirituals, the fourth and last of a guest series over WABC-CBS, 10:30-11:00 A. M., EST broadcast from Fisk Memorial Chapel, Nashville, Tenn. In music as in no other field, the choir falls heir to one of America's greatest traditions—the interpretation and preservation of American Negro folk songs and spirituals, made live and lasting by the pioneering work of the first Jubilee Singers.

The Sunday morning program is a testimonial in song to those brave and fortuitous souls who made the supreme sacrifice not only to preserve the songs of their forefathers but to financially help in establishing a nationally recognized university for the Negro youth of America. From out of the past, the voices of George L. White who organized and directed the first singers in 1871, and his faithful little band of thirteen persons join these songs of thanksgiving in praise of all those who have aided in the progress of the work they so nobly began.

* * * *

The program includes O, Give Thanks, I Want to be Ready, Get on Board Little Children, Lord I Want to be a Christian, Sit Down Servant, Rockin' Jerusalem, My Lord, What a Mournin', and Steal Away Jesus. Of these only the last two are contained in an old book, "The Story of the Jubilee Singers, With Their Songs", by J. B. T. Marsh, published in 1880. The recognition of these songs today as gems of musical beauty culled from the sordid earth of slavery, was made possible by those early singers, their sponsors and the efforts of the late John W. Work, Sr., who for years collected and arranged these priceless gems for posterity. The mantle of his father is now worn by John W. Work, Jr., Professor of Music and Theory at Fisk, and author of many books on American Negro Folk Songs. His special arrangements and harmonizations for a capella motets are invaluable contributions to ensemble singing, bringing out the free expression of the motet form as developed by Bach and ideally suited to Negro spirituals.

* * * *

The members of the first Jubilee Singers, unlike Jason's band of 50 youths who daringly sought the Golden Fleece, were composed of 13 persons, Mr. White, Miss West of the American Missionary School at Athens, Ala., who acted as chaperone for the girls, Ella Sheppard, Maggie L. Porter, Phoebe J. Anderson, Thomas Rutling, Benjamin M. Holmes, Greene Evans, Isaac P. Dickerson, and George Wells. They left Nashville as a singing group to secure $20,000 to aid their school and returned in less than three years with almost $100,000, after suffering the hardships of travel, discrimination, and other injustices. They however were rewarded by many successes, received with honor by the President of the United States, the Queen of Great Britain and other dignitaries at home and abroad. Their triumph was as remarkable as their mission was unique.

* * * *

The Fisk University Choir, formerly known as the Mozart Society, organized by Professor A. K. Spence in 1880, enjoys the distinction of being the oldest choral group in Tennessee. Its chief function is to provide music for the University Church but in recent years it has also performed a concert organization over the radio and on tour, specializing in a capella singing of spirituals and classics, including such masters as Palestrina, Bach and the Russian composers.

The choir is a splendidly trained body of singers with many solo voices exceptional in their own right. The beauty of their singing emphasizes the evolution of the old to the new but fortunately they maintain the rare essence of true spiritual singing imbued with religious ecstasy and fervor. Their eminence is highlighted by smoothness of phrase and a sonorous blending of voices, forming a harmonious unity

"Rise and Shine, For the Light is a-Comin'," a significant introit or theme song for these famous singers who following the lead of their predecessors are faithfully carrying the message of Negro music to the world.

THELMA CARPENTER, Count Basie alumna, is the new singing protege of Eddie Cantor on whose show she is heard over NBC-WEAF every Wednesday night at 9.

# Gildersleeve Leads Double Life; Knows How To Pick Voices

BY ROSALIND SHAFFER
Associated Press Newsfeatures Writer

HOLLYWOOD, Dec. 15—(AP)—Lush-voiced, fast-talking Throckmorton P. Gildersleeve is the lover every woman dreams of—if she doesn't expect too much. After all, maturity has charms which should compensate for a slight shortness of breath.

Nonsense aside, the great Gildersleeve, I believe, is the suppressed Peary. Just as McCarthy is Bergen with the lid taken off.

The pleasantly amusing radio program "The Great Gildersleeve" is written by Sam Moore and John Whedon, but it has been built by Peary himself with a perspicacity you'd never expect from his air counterpart.

A veteran of show business and of radio, Peary knows his medium, and through his almost uncanny ear for voices, he has assembled characters for the show with voices that exactly express the characters he works with.

His own flexible baritone voice, developed during years as a singer, started Gildersleeve on the Fibber McGee and Molly show as a comedy villain. Popularity of the character brought him his own show in 1941. Having conceived of Gildersleeve as a pompous, self indulgent, inconsistent, sentimental and incompetent fellow, Peary set about picking the characters to set him off. He wanted a girl with a cute accent; a fellow like Gildersleeve would go for that, he figured. Shirley Mitchell, who guaranteed she could drawl as well as any Dixie belle, got the part. Her Southern accent is exclusive to Gildy.

To provide a rival for Gildy's middle-aged romancing, Peary conceived the character of Judge Hooker. Thin of voice and sharp of tongue, Judge Hooker most frequently sets off the Gildersleeve fireworks. Earle Ross, veteran actor selected by Peary, doesn't look the part, resembling rather an Irish postmaster general; his voice was the determining factor.

The voice of Peavy, the druggist who "wouldn't say that," was a memory that Peary had from the Fibber McGee program. The actor, Richard Le Grande, had retired but was living in California; only clue to his whereabouts was the fact that he liked to fish. On a chance, Peary went to the biggest pier nearby, and found his future Peavy contentedly fishing.

Floyd the barber, played by Arthur Q. Bryan, was invented to help the plot along, by furnishing the town's low gossip, and another place for Gildy to go, to increase the variety of scenes in the story. Peary wanted a natural hearty Negro woman's voice for Birdie, the cook. He heard Lillian Randolph, give a hearty laugh, and hired her.

73-1945



VARIETY
(NEW YORK CITY)
JUN 6 - 1945

# N. Y. Indies Helping to Break Down 'Jim Crow' Stance By Webs, Sponsors

Negroes, long shut out in the majority of instances from making a go of it in radio, have found new "life" in the attitude of sponsors and program mahouts on independent stations. Radio has been, for years, the lone show business facet adverse to giving the colored performer a chance to make good, other than in a comedy or specialty spot and invariably in a stance that perpetuates racial stereotypes.

Fault has been with the national advertisers who bankroll network programs. They are up against the discriminatory factions in the South, in particular, who continually threaten to boycott their product should they sponsor Negro talent on the air. Advertiser, too, is interested in ratings for his show, and with "boll weevil" listeners turning the dial away from programs featuring Negroes, his ad message is not heard; hence, he cannot take the chance, it's argued.

But on independent stations, which normally are heard within limited areas, sponsors and indie outlet programmers are no longer adverse to giving democratic treatment to colored artists. Newest instance is the pact signed by the Wise Shoe chain, of N. Y., with WNEW calling for topflight colored talent on the advertiser's weekly Sunday half-hour over that station. Josh White, folk singer, starts off the parade, to be followed by Mary Lou Williams, composer and pianist, Pat Flowers and others.

**Plan Legit Revivals**

The same station's program director, Ted Cott, too, is negotiating with the American Negro Theatre, which has the hit "Anna Lucasta" currently on the Broadway boards, to broadcast a once-weekly dramatic program over his outlet starting in September. Plays to be aired will run the gamut from Shakespeare to past Broadway hits, the colored actors handling all parts.

Other N. Y. stations are giving the colored performers a big play, too. WHN has Bob Howard in a sponsored slot, and also is airing the pianist-vocalist over its midget network to WHDH, Boston. Others who are on sponsored shows on this outlet are: Day, Dawn and Dusk, trio, and various guesters on the morning "Gloom Dodgers" sessions. Roi Ottley's "New world-a-comin'" dramatic turn on WMCA has been nationally recognized for championing the Negro's cause (it won the Bernays award last week) and otherwise has given the race proper showcasing for its dramatic, as well as musical, talents.

In the cafes, the Negro performer no longer has only a "Harlem crowd appeal." They are drawing the social register clientele to the bistros now more than ever before, as witness the boff of Barney Josephson's two N. Y. establishments, Cafe Society Uptown and Downtown, which feature, in the main, colored artists. Kenneth Spencer, bass, long has had a wide serious-music concert audience. Dean Dixon, conductor, has batoned the N. Y. Philharmonic and the NBC Symphony, among other important symphonic aggregations.

Films and legit, too, are giving negro performers more important roles, getting away from stereotypes. However, the film media still has a long way to go to appease opponents of the attitude of screen chiefs toward the Negro performer.

# Amanda Randolph Clinches Radio Role

AFRO-American
Baltimore, Md.

By RICHARD DIER

NEW YORK — Amanda Randolph, stage and radio actress who plays the role of Venus, the 200-pound housekeeper in "Miss Hattie," heard every Sunday afternoon over WJZ and the Blue Network, has just been given a raise in salary. 7-14-45

This is equivalent to becoming a permanent member of the cast.

"I have no written contract with them," she revealed in an interview, "but their upping my salary means they must like my work; and that's fine with me.

"I like my role very much and Ethel Barrymore, star of the show, is a great artist. She is friendly to everybody but still manages to keep her dignity so that all respect her. She is very sweet. We all go to her apartment for rehearsals and she is a swell hostess. 7-14-45

**"Just Like the Theatre"**

"Before we go on the air, everyone rises when Miss Barrymore comes in, members of the cast and the orchestra, as a sign of respect. I think this is wonderful. It's just like the theatre."

Amanda's sister, Lillian, enacts the role of Hattie in the "Great Gildersleeve" radio series. She lives in Los Angeles.

"Her living out there is a great help," she laughed. "People get mixed up as to who is who, as s."

One of her pet peeves is a photo of herself and her sister which ewspapers often run.

**Picture "Most Owful Thing"**

"It's all such a mess. Both of were caught unprepared by a photographer at a radio broadcast a few years ago, and he snapped our picture. Here is my sister, posing just like Hedy LaMarr, and here I am with a funny hat on my head and my mouth wide open. Honestly, it's the most awful thing."

Born in Louisville, Ky., Amanda later attended school in Cleveland. Her career began in Cincinnati and she was invited to join the stage show, "Shuffle Along," in New York in 1924. She is not ashamed to speak proudly of her venture into burlesque as a comedia 7-14-45

"Abbott and Costello also got their start in burlesque, and so did many other famous actors and comedians," she asserted.

In 1930, she toured Europe in a variety act for a period of nine months and on her return worked in vaudeville.

**Show Wins Over Matrimony**

Her marriage temporarily halted her career, but show business was in her blood and could not be denied. She returned to "The Black Cat" at the Village and then received a choice role in the smash hit, "The Male Animal."

"I also started working in radio shows and got parts in 'Abie's Irish Rose' and 'Patty Doyle.' Now all my work is exclusively in radio. I have no other desire."

AMANDA RANDOLPH

**Marva Gets by on Nerve**

She has the highest regard for Lena Horne as a singer and actress, but feels that Marva Louis is getting by on her nerve . . . the same as others.

"It's a shame the way big names draw such big salaries with no talent while unknowns, who really have the stuff and work hard, barely make a living. I guess the entire amusement industry is like that."

Her favorite comedians are Danny Kaye and Robert Benchley because they're clever and can do much better than their sponsors and gag writers allow them to.

**FISK SUBS FOR WINGS**

NASHVILLE—(ANP) — Pinch-hitting for the Wings Over Jordan choral ensemble, while members are abroad entertaining soldiers, is the famed Fisk university choir of 100 voices which last Sunday presented the first of a series of four broadcasts over the Columbia network at 9:30 a.m., central war time.

**AFRA ELECTS FIRST NEGRO TO BOARD** The Informer

NEW YORK — (ANP) — In the recent election of the American Federation of Radio Artists, Juan Hernandez, popular CBS radio actor, was elected a member of the board, marking the first time a colored member has held such a post. Hernandez placed five in a list of eight to be elected. 7-21-45

# ST. LOUIS NEGRO FESTIVAL TO BE AIRED TONIGHT

Chicago Daily Tribune

BY LARRY WOLTERS.

Something unusual in broadcasts is scheduled over WENR at 8:30 tonight when highlights of the 6th annual Ameriacn Negro Music Festival in Walsh stadium of St. Louis university will be aired. Anne Brown, soprano of "Porgy and Bess" fame; Lionel Hampton and his orchestra, the Deep River Boys, and Graham Jackson, accordionist, will be among the musical entertainers. A choir of 1,000 voices will be heard. Paul Muni, of the stage and movies, will contribute to the broadcast. Chicago Dail

What's the Name of That Song?, W-G-N quiz conducted by Dud Williamson, has vacated its Sunday period. For the rest of the summer it will be aired from 7:30 to 8 Monday nights. 7-23-45

Lawrence Tibbett has wound up his affairs as soloist with the Hit Parade, and he is not going to be succeeded by Ezio Pinza or Lauritz Melchior. Apparently the sponsors have had enough of Metropolitan Opera stars singing hit tunes. They are not going back to Frank Sinatra either, who was Tibbett's predecessor. They are bringing on Dick Todd, singer of popular songs, who has just returned from a year's overseas tour. Tibbett is going abroad shortly to sing for service men.

Freeman Gosden and Charles Correll [Amos and Andy] are back home after entertaining GIs in Belgium, France, and Germany for six weeks. Correll and Gosden traveled alone, without the usual troupe of singers and dancers. They put on two man shows in hospitals, theaters, and once in the 7th inning stretch between service teams playing ball outside Paris. They will take a vacation for a few weeks before returning to the air.

Ed Wynn, who last year returned to radio after years away from the mike, told a reporter in Albany, N. Y., the other day that he is thru with broadcasting. Too hard work, he said. Wynn was in the hospital at the time for an operation.

Don Ameche and Edgar Bergen are reported parting once more. They've appeared together in several series, starting in 1937. They were on the same Sunday evening show last season. Ameche has several nibbles for a show of his own in the fall.

**"De Lawd" Comes to Life.** Britishers hear stars play "Green Pastures" on ether waves. . . . "Green Pastures," the Negro fantasy which caught the imagination of theatre goers throughout the country a few years ago and brought to light the acting skill of the late Richard B. Harrison, was recently produced in New York by the British Broadcasting Company for a single performance and transcription which now will be heard in Britain. The upper foto shows Daniel Haynes, who has not been heard from for much too long, and who is vividly remembered for his portrayal of the minister in MGM's "Hallelujah," as "De Lawd"; Canada Lee, who needs no introduction, and Roy Lockwood, producer of the one-hour radio version. To the right, the intent and charming little actress is Janice Long as "Myrtle." The program is part of NBC's plan of projecting America to the British. Others in the cast are the Eva Jessaye Choir, Fred O'Neal and Alvin Childress currently appearing in "Anna Lucasta," Kenneth Spencer and Georgette Harvey—(Arnold Eagle foto).

## STORY OF CARVER ON THE AIR MONDAY

St. Louis Argus
St. Louis, Mo.

The story of George Washington Carver, eminent colored scientist and humanitarian, will be presented on "The Land We Live In" on Monday, October 8, (KMOX, 6:30 p.m.) 10-5-45

The show originates in the KMOX Playhouse before a large audience, and involves the use of a large dramatic cast. Music is furnished by Seth Greiner's KMOX Concert Orchestra; Jack Sexton produces; Ted Westcott directs the show. Script for the George Washington Carver story was written by Bud Holtzman and Lenore Allen. 10-5-45

BUTTERFLY McQUEEN

# Butterfly McQueen Talked Her Way Up The Ladder Of Fame

The Chicago Defender Chicago, Illinois 9-22-45

type of comedy is unique; her flutery voice real, not simulated.

Usually when someone mentions "the voice" you think of Frank Sinatra and Billy Eckstine. Because his singing and not his band packs one theatre and dance hall after another; Sinatra because it is his singing and not his looks that make him the top single draw in the nation.

But let me tell you about another "voice" one that doesn't sing but talks its way into the hearts of stage, screen and radio fans. The voice in this case belongs to Butterfly McQueen in a radio natural, and one of the ranking stars in the picture "Gone with the Wind."

Frankly it isn't what "Butterfly" says, but the way she says it, that makes her a "natural." She is respected by the entire profession as a natural comedienne. Her special

"Brown Sugar," a vigorous play with a short run. Not discouraged, she enrolled in a competent dramatic school. In 1938, she was in "Brother Rat," and after with that production, she the road in "What a Life." scouts picked her for famous role in "Gone Wind," and Butterfly came wood in 1939 to work on re. Since then, she has in many pictures includ- Women"—and most re- "Mildred Pierce."

es alone with her mother est Hollywood home which . She is an avid reader— rs, books and magazines— great student of the Bible. not drink or smoke and tends night clubs. She Dunham school. She roller skates with her tap and specialty for professional purposes now and then just for the fun of it.

Butterfly who is featured on the Danny Kaye show for Pabst Blue Ribbon beer heard over the Columbia network, was born in Tampa, Fla.

She attended kindergarten and parochial schools in Tampa and Augusta, where the family later moved. At Augusta she appeared in shows, giving an early indication of her flair for comedy.

The family moved to New York in 1921 where Butterfly finished her grade and high school years. Much of their New York stay was spent in Babylon, Long Island. But terfly enrolled in the Lincoln Nurs ing school and spent six months there before she decided that the stage was her best love.

Her first stage appearance was in

# Gildersleeve's 'Birdie' Is Back

The Defender Chicago, Illinois 9-22-45

## She's Lillian Randolph Of Cleveland

## Radio Comedienne, Minister's Girl

With HAROLD JOVIEN

HOLLYWOOD — Lillian Randolph, famous for her comedy role of "Birdie" on "The Great Gildersleeve" NBC show is all set to take over her familiar character part for the coming fall-winter run of this popular broadcast.

So many readers have expressed interest in her background, a biography has been dug up, for your reading. 9-22-45

As the daughter of a minister and a school teacher rather serious things were expected of Lillian but the prime interest of Randolph's young daughter proved to be popular music and the stage. At 17, she left school for the stage and joined "Lucky Sambo's Show," playing out of New York. After several years of one-night stands, she decided to try radio.

Since 1930, Miss Randolph has been featured on numerous comedy and drama programs including such network productions as "Amos 'n Andy," Al Jolson's show and 'Rudy Vallee's Variety Hour." In addition to her current appearances on "The Great Gildersleeve," she is a frequent guest on other Hollywood dramatic shows.

Lillian was born Dec. 1,, 1905, in Cleveland, Ohio, where her mother taught school and her father was a minister. She attended schools in Cleveland and sang in the St. John's church choir. Her talent for music and acting developed as she was growing up.

HOLLYWOOD (ANP) — Lillian Randolph, famous for her comedy role of Birdie on "The Great Gildersleeve" NBC show is all set to take over her familiar character part for the coming fall-winter run of this popular broadcast. 9-22-45

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HARTFORD, CONN.
COURANT
Circ. D. 47,872 - S. 80,138
AUG 25 1945

## Negro Workers Will Give Hymn Program

Jamaican and Southern Negro tobacco workers, numbering approximately 275 in all, will present an hour's program of hymns and spirituals on the portico of the Hartford Times Tuesday evening. The program will be broadcast over Station WTHT from 8:15 to 8:30 p. m.

Music leaders who have worked with the singers on the various farms throughout the summer will lead portions of the concert. Willard B. Green and David S. York of West Hartford, Wendell F. Hawkins of Wethersfield and Carl J. Peterson of East Hartford are the leaders. A series of nine concerts have already been broadcast by the various tobacco farm groups, and the concert Tuesday is the final appearance of the season. The music program for these workers is sponsored jointly by the Connecticut Council of Churches and the Connecticut Shade Tobacco Growers Agricultural Association.

# HEARD AND OVERHEARD

Roi Ottley

For the first time that I know of a Negro war correspondent has been on the air to tell his story PM's Roi Ottley, interviewed yesterday by Martha Deane (WOR, 3 p.m.) said his experiences in England and France had confirmed what he said in his book *New World A-Coming*: that tragic as the war is, some good will come out of it. He referred especially to Gen. Eisenhower's praise of the Negro supply troops' famous Red Ball Express and to the French Colonial Minister's statement that natives of French colonies, no matter what their color, will be raised to the status of citizens and permitted to vote for members of the Chamber of Deputies. Ottley regretted that Negro troops were kept in England and not used on the fighting front.

Incidentally, over WPAT at 12:35 p.m. today Helen Taylor will interview Mrs. Mabel Staupers, executive secretary of the National Assn. of Colored Graduate Nurses, on Army and Navy discrimination against them although there is such a desperate need for nurses that President Roosevelt wants them drafted. This is the first time, as far as I know, that this ugly situation has been presented on the air. Listen in.

# Negro Woman Is Announcer On Russian Redio

The cultivated feminine voice heard announcing, "Moscow calling," when you are tuned in on the Russian broadcasts is that of Mrs. William Burroughs, one-time school teacher in New York city. Mrs. Burroughs, or Omma Percy, (radio name) taught for the New York public system for 16 years before dismissal for union activities in 1935. She also was a member of the Mount Olivet Baptist church choir for many years.

She went to Moscow in 1935 and worked for some time as a copy reader of an English language newspaper, the Moscow Daily News. Upon invitation from Moscow Radio center she accepted a position as an American announcer on night broadcasts which reach America during the early morning hours.

Since the war, she has put on the air many important Russian events such as Stalin's speeches and orders of the day, Stalingrad and Leningrad victoriess and regular war communiques.

Mrs. Burroughs graduated from Hunter college and after taught at school 188 on the "East-side". From there she was transferred to Jamica Long Island and then to school 48 in that same section. Her dismissal was because her position as secretary of the committee of school teacher unionists who were defending another teacher in support of a welfare program in the school system.

Although "This is Moscow calling" must still go out on the air, Mrs. Burroughs admits that New York is calling her and she expects to return to Harlem after the war.

# Negro Programs Noted in Course

Recognition of the popularity of Negro talent on the radio is given by Alice Keith in her new book "How to Speak and Write for Radio" which has just been selected as textbook by the Marine Corps Institute in a new correspondence course in radio technique for the Marines.

Among the model programs presented in this book with analysis and comments is Duke Ellington's Pastel Period, a popular program on WOR. Miss Keith particularly compliments the method of the great Duke's presentation by which each comment by the announcer departs from the usual routine of simple announcement of titles and gives some interesting information to create the background and set the mood.

One section of the chapter on variety programs presents a documentary on Race Relations with Fredric March as the narrator and Canada Lee the chief actor. It is a stirring tribute to the part played by the Negro in our country's fight "to keep the jewel of liberty within the family of freedom" as Abraham Lincoln prophesied they would.

Miss Keith was formerly Director of Educational Activities for RCA in New York and helped inaugurate the Walter Damrosch School series on radio. She was the first broadcasting director of the American School of the Air for CBS.

## Radio Programs and the Negro

# Mrs. Bethune, Publisher Sengstacke In Nationwide Radio Tribute To FDR

WASHINGTON — In nationwide radio broadcasts, two Negro notables joined this week in paying tribute to the late President Roosevelt.

Mrs. Mary McLeod Bethune, president of the National Council of Negro Women and unofficial advisor to the President on Negro affairs, spoke over a Blue Network hookup Friday night. Mrs. Bethune had cancelled a speaking tour in Texas and returned to Washington by plane from Dallas to attend the funeral.

Speaking on a Mutual hookup Sunday was John H. Sengstacke, publisher of the Chicago Defender and president of the National Negro Publishers' association.

Mrs. Bethune in her talk declared:

"Others before me have spoken—others after me will speak—of the greatness of our beloved President to this nation of ours and the world.

**Effect On Negroes**

"Let me tell you simply and sincerely what the passing of this benefactor and champion has meant to Negro people.

"He came into high office when our hearts were dragging the depths of despair. We were economically destitute — politically confused—and socially bereft of the things that make for a full American life.

"He came into high office at a critical time in the lives of all men and gave his strength—and now his life—that all men, irrespective of their creation, should live better. It was no accident then that my people along with all other suffering minorities should have been taken up into the arms of this humane administrator of our government.

"It was not single acts of his for which we felt so grateful as they were being unfolded. It was the largeness of his heart — the breadth of his philosophy—and the intensity of his determination.

"I shall never forget that evening in the early days of his administration when he sat alone in his private office and I was privileged to talk with him. I can see him now as he stretched forth his gracious hand in greeting. I can hear the pathos of his voice as he said: 'Hello Mrs. Bethune. Come in and sit down, and tell me how your people are doing.'

"I poured out of my heart and mind and into his ears the needs—the desires and the aspirations of my people. Since that visit, we have seen the path of our opportunities broadened into a wide thoroughfare. He believed truly that all men should have equality of opportunity regardless of race, creed or color."

Sengstacke read a wire which the Chicago Defender sent to Mrs. Eleanor Roosevelt:

"As our nation and the world mourn the passing of President Roosevelt, our sympathies and appreciation naturally must be expressed to you.

"In his fourth inaugural address, President Roosevelt raised the sights of the world to a new level when he said, 'To have a friend, you must be a friend.' That quotation above all, tells how the Negro in America considered President Roosevelt and his contributions to the growth of the human spirit—and democracy.

"In a sorrowful hour like this, words can never express our emotions in the passing of one so beloved to the common man everywhere.

"In tomorrow's America, future generations, black white, and all religions will never forget his contributions of mind, soul, body and heart in the building of a better world for humanity.

"To the Negroes of America, the new leadership that President Roosevelt brought to the nation in 1933, gave birth to a ray of hope—for here was a man of action, with faith in people, who believed that the man farthest down must be given his chance. A new conception of government in its relationship to the 'common man' began to take hold and Negroes profited by their inclusion and integration in measures that had to do with alleviating misery, and bettering living and working conditions.

"Negro leadership found its way into governmental counsel and agencies and shared in the planning that brought increased school facilities, kept young people in school, gave work experience to out-of-school youth, gave adults a chance to work and helped in the rehabilitation of farm families.

"Under Franklin Delano Roosevelt, the philosophy of equality of opportunity for all—regardless of race, religion or creed, established a larger foundation for the building and strengthening of American democracy.

"In President Roosevelt's vision, "No words can tell of the love and endearment that Negro Americans had for this Great Humanitarian who on June 15, 1941 consecrated America to the principle that all should have a right to work when he issued a Presidential Executive order prohibiting discrimination in war employment."

# Story of Negro GIs in Action

An eyewitness account of Negroes in action on the European front will be dramatized on WMCA's New World a-Coming, Sunday, April 29, 3:03 to 3:30 p. m. Titled Report From the Front, the documentary story will star Canada Lee, Frederick O'Neal and Charles Perry in a radio adaptation written, produced and directed by Mitchel Grayson.

The program depicts the heroic exploits of Negro GIs who are fighting their way across Europe with Patton's 3d Army, serving with the infantry, the Air Corps and in tank units. The broadcast also relates the inspiring story of the Red Tails, the all-Negro fighting group which has run up a legendary record in sky battles from North Africa to Germany.

New World a-Coming, heard every Sunday at the same hour under the auspices of the City-Wide Citizens Committee on Harlem, is presented in the WMCA studio theater. The series is themed to Roi Ottley's best seller of the same name and is designed to portray the contribution of Negroes to the American way of life. Musical background is by Jerry Sears and the WMCA Orchestra, with special theme composed by Duke Ellington.

# Fisk Choir To Broadcast For Wings O' Jordan

NASHVILLE — (ANP)—Pinch-hiting for the Wings Over Jordan Choral Ensembre, while members are abroad entertaining soldiers, is the famed Fisk University choir of 100 voices which last Sunday presented the first of a series of four broadcasts over the Columbia network at 9:30 A. M., central war time. These programs, consisting

Jubilos program broadcast to the armed forces of all nationalities, featuring colored talent.

In review of the history of the Negro spiritual it is recalled that this form of folk song was brought to the attention of the world by a group of eleven Fisk Jubilee Singers who toured the country back in 1871.

# Ruth Ford First Colored Script Girl in Hollywood

HOLLYWOOD — (ANP)—For Ford, 18, is holding the important position of script girl. She is a the first time in Hollywood radio member of the Records are also made of them history, a colored girl Miss Ruth NBC at present the mamoth staff at so they can be repeated for assigned to the months to come. Ernest Whitman.

famous stage, screen, and radio star, has been the master of ceremonies and talent scout ever since its beginning nearly three years ago. 3-10-45

The work of radio script girl must be mistake free. If she fails to have dialogue, musical numbers, sound effects, etc., timed to the fraction of a second, it may spoil the whole broadcast tuned t millions of listeners, lose valuable sponsors and get herself and others fired.

But Miss Ford just recently appointed is doing the kind of job that presages continued and increasing efficiency.

# Amanda Randolph is now permanent on 'Miss Hattie'

Los Angeles Tribune

A jolly, rollicking laugh comes out over the ether waves and Sunday afternoon listeners begin to think about childhood days in the kitchen. 3-12-45

"Snakes alive, Miss Hattie," a genial voice exclaims, and "Venus Geetch" has been brought to life once again by Amanda Randolph.

Miss Randolph is the latest addition to the permanent cast of the Blue Network dramatic series, "Miss Hattie", heard Sundays, from 12:30 to 1:00 p.m., PWT, with Ethel Barrymore in the starring role. As "Miss Hattie's" amiable, bossy, Negro housekeeper, Miss Randolph is fast becoming a perfect comedy foil for the First Lady of the American Theatre.

A trouper from way back, Miss Randlph thinks radio is tops, and wants to stay there "until I die." Although she is in demand constantly and works hard, she looks upon it all as a cinch, well remembering the days when she played the piano in Cincinnati movie houses, and her 4-to-4, 7-nights-a-week" stint in New York's Greenwich Village night clubs.

Born in Louisville, Ky., Miss Randolph began playing piano professionally when she was 17, then joined "Shuffle Along", as a singer and assistant musical director. From there she sang her way through some burlesque, then finding herself in New York, played stock for three years at the old Alhambra theatre in Harlem.

**After a year in England, singing with the vaudeville team of Scott and Wiley, Miss Randolph returned home to spend 7 years, from 1932 to 1939, singing and playing in Greenwich Village night clubs, principally the "Black Cat." Next came the role of "Cleota", the maid, in the Broadway play, "The Male Animal", and her entrance into radio.** 3-12-45

She and Eddie Green of "Duffy's Tavern" appeared together on the old Rudy Vallee show, doing burlesque and old classics, such as "Anthony and Cleopatra". Since that time, Miss Randolph has played in practically every radio soap opera, including "Abie's Irish Rose". 3-12-45

Miss Randolph is married and has an 11-year-old son. Although she sends him to dancing school, she doesn't think he ever will be a performer. Her husband operates a luncheonette in Harlem and does all the cooking.

3-12-45

# Rochester says he's a comic first; race man second

Los Angeles Tribune C2.

3-12-45

CHICAGO — The Negro who talks to more Americans than any other colored man, Rochester of Jack Benny's radio show, does not believe in using his role in radio to aid race relations. 3-12-45

"A performar is a performer first and last. He has no business making propaganda," Rochester declares in an article by Michael Carter in the current issue of Negro Digest.

"Rochester thinks colored people should not expect him to be a race man first and a comedian second," declares Mr. Carter. 3-12-45

Rochester, less widely known as Eddie Anderson Jr., feels that an entertainer "should keep out of politics." Carter states that Rochester thinks "what the colored performer does on the stage has no bearing on race relations."

# HEARD AND OVERHEARD

PM. N.Y.

## WMCA Scores Again

2-19-45

"America's leading independent station" is advancing one more proof of its right to its chosen title. It is employing a Negro as a staff announcer. He is Gordon Heath, a talented young actor, and he starts work March 4.

Heath

This is the third time in a week that WMCA has earned the praise of liberals. Last week it won two awards—one from the Schomburg Collection of the New York Public Library, the other from the National Conference of Christians and Jews—for its work in promoting interfaith and interracial harmony, particularly with its notable series *New World A-Coming*.

2-19-45

Heath isn't the first Negro to be a radio announcer—in fact, he himself reports he has been one on WLIB and WNYC—but to the best of my knowledge, and I hope I'm wrong, WMCA is the largest station yet to break radio's Jim Crow tradition.

Heath is a native New Yorker, born in 1918. He attended the Ethical Culture Society School, the High School of Commerce, and City College, and studied drama at the New Theater School. He announced, acted, wrote, and sang on the NYA (National Youth Administration) projects over WNYC; wrote scripts for and acted in the *I'm Your Neighbor* series on WNYC last year; has narrated and acted on the *Ave Maria Hour* over WMCA since last October; was narrator for the Pearl Primus show at the Belasco last fall; appeared in two recent television programs on the CBS station WCBW (on Feb. 9 he was heard as Abraham Lincoln, Lincoln's stepfather, and Walt Whitman). Currently he is co-director of and actor in Owen Dodson's play, *Garden of Time*, now rehearsing at the American Negro Theater, and in between times he's a scenario writer at the American Film Center.

# NARRATOR

Gordon Heath, noted Negro actor, was narrator on the "Tennessee Valley Authority" telecast recently over CBS television station WCBM-N.Y. • (ANP)

2-17-45

Philadelphia Tribune

## LIFE OF CARVER DRAMATIZED

Philadelphia Tribune

Carl Van Doren, author and historian, is the guest speaker on "Tales from Far and Near," literature series of CBS "American School of the Air" Thursday, when a dramatization of the life and achievements of the great scientist, Dr. George Washington Carver, will be presented (WABC-CBS, 9:15-9:45 a. m., EWT. Reb. 3:30 p.m. EWT.)

2-10-45

The dramatization will depict the childhood and rise of the scientist and humanitarian, and the revolutionary methods he introduced throughout the South in the cultivation and processing of peanuts, sweet potatoes, and other crops.

# Radio Series On Prejudices Begun

Chicago Defender

NEW YORK — A new weekly radio program entitled "Pride and Prejudice" opened May 9 over station WEVD here, sponsored by Freedom House.

5-19-45

The half-hour program which will be aired on Wednesday nights from 9:30 to 10 is a panel discussion with Dr. William Agar, president of Freedom House; Rabbi William F. Rosenblum of Temple Israel; Dr. L. M. Birkhead, of the Friends of Democracy; and Roy Wilkins, of the NAACP as permanent members of the panel.

Questions discussed on the opening panel were: "Can we cure prejudice by legislation (FEPC)?" "Should quota systems for racial and religious minorities prevail in schools and colleges?" "Was it prejudice against darker nations that caused the League of Nations to ignore Haile Selassie when Italy invaded his country?" "Is it true that Jews are the financiers of the nation?"

NEW YORK, N. Y.
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# Straus Receives $1000 Radio Award

Nathan Straus, president of the radio station WMCA, has received the $1,000 Edward L. Bernays Award as the individual who did most last year to further democracy through radio. The prize was given for the station's dramatic programs on Negro life in America, entitled "New World A-Coming."

N.Y. N.Y. 11-8-45

Daily Worker

**Thelma Carpenter (above), an Eddie Cantor discovery, now appears with the famous comedian on his NBC Wednesday (9:00 p. m.) night program. Eddie heard Miss Carpenter sing "Happiness Is Just a Thing Called Joe" last spring at Le Reuben Bleu.**

# Thelma Carpenter Gets Permanent Job With Cantor

The Journal and Bulle

Brooklyn Eag.

**HOLLYWOOD — (ANP) — Thelma Carpenter, signed for three guest shots on the Eddie Cantor Wednesday night shows, has been signed as a permanent successor to Nora Martin.**

**In reply to criticism about signing a Negro singer from one southern newspaper, Cantor said:**

**"The gal can sign, she's got a future, she's an asset to our show; what else matters."** 11-10-45

**Miss Carpenter will be heard regularly on his coast-to-coast radio show every Wednesday night.**

73-1945

Radio Programs and the Negro

# War Dept. Stops CBS Play on Job Discrimination Against Negroes

By ABNER W. BERRY

A radio play about jobs for Negro war vets has been cancelled by order of the War Department. The play was scheduled to go on the air on Saturday. The script entitled **The Glass** dealt with job discrimination as it affects the Negro veteran. It was written by Opl. Arnold Perl and was part of the **Assignment Home** series featured by the Columbia Broadcasting Co. in cooperation with the Army Service Forces.

The play deals with the fulfillment by the Negro of his duty to fight and die for his country and exposes discrimination which denies him a right to a job.

In cancelling the broadcast the War Department raised no objection to any particular part of the script but stated simply that it would rather not touch upon such themes.

Originally requested by the War Department, the skit was in rehearsal when the order to kill it came through last week. Radio workers were puzzled over the present move since the Army had okayed a similar script in the **Weapons For Victory** program while the war was in progress.

"Why was the Army willing to put on a script dealing with the Negro question during the war and back down now that peace is here?" is the question many are asking.

The entire series of **Assignment Home** broadcasts has been concerned with right of veterans to jobs. When the first show was broadcast last December it dealt with the problems facing a crippled vet. The script won the Peabody Award, the highest radio honors. Persons connected with the program say that the cancelled script runs parallel to the first except that the veteran is crippled by color instead of enemy bullets.

All scripts in the **Assignment Home** series are the property of the Army, and it is not likely that it will be released to a private agency. Broadcasting officials, therefore, could not promise that the script would be put on the air although CBS had enthusiastically endorsed it.

The action of the War Department raises a question as to the connection between the jimcrow Army policy and this censorship of an anti-discrimination radio script.

American Negro Theatre Opens Today
The New York Times New York, New York 9-23-45

**The stage group which first produced "Anna Lucasta" begins a dramatic series at 5 o'clock this afternoon on WNEW, its initial bill being "The Face," by Arthur Laurents. Shown here during auditions are, in the top picture, Flo Peterson and Earle Hyman, and, below, Jack Grogan, production director, and James Trotman.**

# AMERICAN NEGRO THEATRE

N.Y. Times 10-9-45

By JACK GOULD

THE debut of the American Negro Theatre in a regular dramatic series over WNEW is one of the more heartening events of the season. In concept the program represents a constructive and progressive effort to utilize the tremendous talents which Negro artists can contribute to radio. It need hardly be said that, aside from the rather insidious stock characterizations which he is so often asked to play, the Negro seldom is afforded the stage for a worthwhile presentation. Here, then, is an encouraging exception to a regrettable norm. N.Y., N.Y.

Disturbing in implication though it may be, the fact that the mere presence on the air of a group such as the American Negro Theatre is not more commonplace increases its importance to radio as a whole. Concurrently, the American Negro Theatre has undertaken a responsibility transcending its own personal fortunes, the outcome of its present series conceivably having an important influence on future ventures of a similar nature.

It is with these thoughts in mind that even those most anxious that the project be a success may be disappointed by the series as heard to date at 5 o'clock on Sunday afternoons. Where the overall intent is so entirely worthy, the efficiency and effectiveness of its execution become doubly vital. And it is by the only standard by which the American Negro Theatre wants to be judged and should be judged — the performance as heard — that it may be found wanting. 10-7-45

## Preparation

Thus far, the group has offered two productions: a revival of Arthur Laurents's brilliant script, "The Face," and the first installment of "Romeo and Juliet," the concluding half of the Shakespearean work being scheduled for presentation this afternoon. By the choice of bills it can be seen that the group is endowed with imagination and intelligent fortitude, Shakespeare not ordinarily ranking with radio's most popular authors.

But the actual production of the two initial programs was quite another matter. To be perfectly frank, they were quite the most carelessly offered programs to be heard in some days. Cues, particularly by members of the supporting cast, were repeatedly missed both weeks and clearly audible was someone trying to provide the lost lines to one of the players.

Patently, the fault lies with entirely inadequate preparation. To be sure, any new group entering radio is entitled to its share of the normal fluffs, but when par for the course is vastly exceeded the matter becomes more serious. And, just as surely, only by actual experience on the air can these mishaps be avoided. But at the same time the American Negro Theatre and WNEW's producer of the program, Jack Grogan, should not expect the audience to share the trials that ordinarily are met and conquered in the rehearsal hall.

It can be argued, and rightly so, that many Negro artists are inexperienced in radio solely because they have not had the opportunity to learn the techniques of the medium. But when that opportunity does come along it would seem essential that extra care and patience be devoted to schooling everyone in their parts. The fruitful results that can come from such a policy were evidenced, for example, in Mitchell Grayson's painstaking preparation of the "New World A' Coming" series on WMCA. More of the same is needed in the present instance.

## Main Point

The technical difficulties seem particularly unfortunate if only because the American Negro Theatre brilliantly proves its main point—that an actor is an actor irrespective of other considerations. How inane is a contrary view is particularly borne out in the case of radio, where, with only a sense of hearing to employ, the auditor per force is accustomed to creating his own illusion of setting, etc. The physical appearance of the actors never was so completely immaterial. 10-7-45

Of the company, Roy Allen, who had the leading role in "The Face" and currently is playing Romeo, has exhibited a polished self-assurance and an excellent sense of restraint. Last week he seemed perhaps most aware of the meaning of Shakespeare's words, whereas many of the supporting cast seemed ill at ease with verse. Doris Block's Juliet improved as the program progressed, though at times she seemed a little over-emotional. Estelle Evans as the nurse acquitted herself competently and Virgil Richardson, the program's narrator, has been doing a fine job.

In conclusion, WNEW might consider reviewing the manner in which it has been introducing the program. Desiring that the company be received as would any other group, the station purposely refrains from billing the American Negro Theatre until after the commercial announcements. To customary opening credit. In effect, this could be construed as an appeasement of the very prejudice which the program effectively conquered in the rehearsal hall. It would seem to be the one thing to avoid.

Call Kansas City, Mo. 10-26-45

GETS PERMANENT ROLE WITH CANTOR.—Thelma Carpenter, signed for three guest shots on the Eddie Cantor Wednesday night show, has been signed as a permanent successor to Nora Martin. In reply to criticism about signing a Negro star from one southern newspaper, Cantor said, "The gal can sing, she's got a future, she's an asset to our show; what else matters?" Miss Carpenter will be heard regularly on his coast-to-coast radio show every Wednesday night.

# Negroes Desert Stage For Juicy Roles On Radio

Chicago Defender
10-27-45

By HAROLD JOVIEN

HOLLYWOOD — With summer vacations over for listeners as well as various programs' stars we've decided to take a peek at what's going on via the airwaves. There's Eddie Green on Duffy's Tavern (NBC Fridays); Eddie "Rochester" Anderson with Jack Benny (NBC-Sundays); Lillian Randolph as "Birdie" with the Great Gildersleeve (NBC-Sundays); Ruby Dandridge on the Judy Canova Show (NBC-Saturdays); The singing Charioteers on the Kraft Music Hall (NBC-Thursday), Amos 'n' Andy with various guests including the Delta Rhythm Boys and Lillian Randolph (NBC-Tuesdays).

Added to this list of broadcast regulars is a new name, Thelma Carpenter. She's the pretty little gal who used to sing with Count Basie's band and later went out as a single in New York clubs. Eddie Cantor heard her in New York this past summer and immediately signed her to appear on his weekly shown over NBC Wednesday evenings. Chi., Ill.

Butterfly McQueen joins up with Danny Kaye in his comedy scripts over CBS, Fridays.

Several new variety shows have come on the radio scene presenting a varied list of guests. The "Jack Smith Show" over CBS, Mon. thru Fri., includes Maxine Sullivan, Golden Gate Quartet and the King Cole Trio. A new "Johnny Presents" show over NBC Tuesday just spotlighted Art Tatum. Perry Como's Supper Club over NBC five night weekly features a different guest nightly and Louis Jordan and King Cole Trio are among the regulars. Chicago, Ill.

Another newie is "Tune Time" over MBS, Saturdays sponsored by one of the new record companies, Cosmo, and presenting their platters artists includes Coleman Hawkins. An NBC Sunday afternoon airer called "Harvest of Stars" offers a drama, with appropriate music interspersed, telling the story of American rivers, towns, etc., and outstanding classical guests are featured weekly with Marian Anderson, Rise Stevens and Lauritz Melchior scheduled. Station WGN in Chicago has resumed their Sunday afternoon "Distinguished Guest Hour" series presenting world famous personalities. Guests include Burton Holmes, traveler and Richard Wright, author of "Black Boy."

## Fisk U. Choir Signs For 4 More CBS Air Shows

The Chicago Defender
Chicago, Illinois

NASHVILLE.—(ANP) — The internationally famous Fisk university choir of 100 mixed voices begins a series of four guest concerts of folk songs and traditional spirituals on the Columbia network program "Wings Over Jordan" Sunday, Nov. 4 (CBS, 10:30-11:00 a.m., ETS, from Nashville.)

The Fisk choir is one of several singing groups substituting for the famed "Wings Over Jordan" choir, which has been heard over Columbia network Sunday mornings for the last seven years, and is now in Europe on a singing tour. 11-3-45

traordinary renditions of the And from the newspaper critics best-loved spirituals of all time. the choir has received loud praises. Stanley Anderson, radio editor of The Cleveland Press rates the choir as a Sunday listening "must," and hailed the singers as "the find of the season" folowing their first broadcast. 10-23-45

The choir was "adopted" from the first audition by Night Program Manager Chester Zohn. Zohn, who is himself a singer of exceptional talent, spends hours rehearsing with the group. And the measure of his success can be judged by the fact that the oftener the choir is heard, the more listeners it attracts.

One special program has been offered by the choir. It was a tribute broadcast, dedicated to the work and memory of the late George Washington Carver. The half-hour broadcast featured a reading of a memorial poem by Clevelander Louis Albion Williams. The choir provided the background music for this memorial event.

Because all of the members of the choir are working people, rehearsals are sometimes difficult to arrange. But the John Howard Choir doesn't believe in letting any problem stump it. And when Sunday rolls around, every one of the singers is on hand to offer yet another beautiful program of famous spiritual songs.

# Negro Choir Heard Over NBC Outlet

Washington Tribune
D.C. 10-23-45

**The only local choir currently being heard from Radio Station WTAM in Cleveland, Ohio, is an all-Negro choir. It's the John Howard Choir, which conducted by Clevelander John Howard Ogletree, is presented by the National Broadcasting Company's Cleveland station every Sunday afternoon at 1 o'clock.**

**Moths ago, the 27 members of the choir came into the studios of the 50-thousand watt station, asked for an audition.**

When they were grouped around the microphones they offered WTAM's producers a reportoire of nearly one hundred songs and spirituals—everyone of which the singers knew off by heart. The audition went off without a hitch and the John Howard Choir was "in."

From that date they have thrilled WTAM's audiences on Sunday afternons with their ex-

———o———

Todd Duncan, wrote Newsweek Mag, "as far as American major opera company records reveal, is the first Negro ever to have sung an operatic role not written with his race in mind" . . . A GI in the Medical Corps reports that the troupe "Shuffle Along", Noble Sissle's, is doing fine in Italy.

New York Times

Carol Brice, young Negro contralto, will inaugurate a series of song recitals at 6:30 P. M. on Mondays over CBS, beginning Oct. 22. Miss Brice appeared as soloist on the recent Sunday series of the Columbia Broadcasting Symphony and on the strength of that performance was signed for the regular weekly series as well as for an engagement with the Boston Symphony. 10-14-45

## Lincoln U. Students In Radio Broadcast

The Call, Kansas City,
Missouri

JEFFERSON CITY, Mo. — A program of words and music was presented by students of music and speech of Lincoln university (Mo.), Oct. 28 when they presented "The Negro Speaks" over Station KWTO, Springfield, Mo.

The apearance was under the sponsorship of the Interracial Council of Springfield, with the musical partcipants being under the direction of Dr. O. Anderson Fuller, head of the department of music, and those from the class in speech directed by T. D. Pawley of the Department of English. 11-9-45

As the theme faded into the background, Miss Eunice Cruzat read Langston Hughes' "I Am a Negro." Melvin Tolin's "Dark Symphony" was done by Jack Clark, Nadine Jenkins, and Bettylu Mabre, while "For My People", the title poem of a book of verse by Margaret Walker, was read by Nadine Jenkins.

Musical number on the 30-minute program included "Go Down Mosees," "Deep River," and "I'll Never Turn Back" by the choral ensemble. This group also furnised background melodies for the readings and the narrator. 11-9-45

Members of the ensemble heard in the broadcast were Misses Barbara Griggs, Stella Cruzat, Octavia Bell, Betty Wheeler, Dorothy Miller, Opal Blye, and Mrs. Myrtle Jaggers Jones; Sterling Jones, Clarence Moore, Robert Gales, Harold Jones, Alexander Strawn, and O. B. Ellison. The continuity and narration were done by T. D. Pawley.

Following the broadcast, the choir presented short programs at three churches, Assembly of God Tabernacle and Grace Methodist, both white; and Washington Avenue Baptist. Soloists for the occasions were Miss Stella Cruzat, rendering "Ave Maria" by Luzzi, and Miss Barbara Griggs singing 'I Will Extol Thee O Lord," penned by Costa.

# American Negro Woman Is Soviet Radio Announcer

MOSCOW – (ANP) —"This is Moscow calling." 4-14-45 —

You probably have heard those words in a sweet feminine voice when you tuned in on Moscow broadcasts. But you could hardly be expected to know that it was the voice of a colored American woman who taught school for 16 years in New York and who sang in Mount Olivet Baptist church's choir in Harlem. Her name is Mrs. William Burroughs but her radio name is Omma Percy.

**Taught School**

After she graduated from Hunter college, Mrs. Burroughs taught second years classes at school No. 188 on New York's teeming eastside. All her pupils were Jewish children. She was transferred to another elementary school in north Jamaica, Long Island, where her pupils were a mixture of Polish-Czechoslavakian children. Her last assignment was to school No. 48 in Jamaica where her pupils were mostly Italian and colored.

Mrs. Burroughs was dismissed from the New York public school system when a wave of reaction swept the board of education there about 10 years ago because she was secretary of the committee of the school teacher trade unionists who were defending another school teacher for supporting a welfare program in public schools. Mrs. Burroughs, the trade unionists and the teacher involved were trying to get better food and a better health program for school children. But she was fired for "conduct unbecoming a school teacher."

**She came to Moscow in 1935 and worked for some time as a copy-reader of an English language newspaper, the Moscow Daily News. Upon invitation from the Moscow Radio center, she accepted a position as an American announcer on night broadcasts which reached America during the early morning hours.**

During the war, she has put on the air many important Russian events such as Stalin's speeches and orders of the day, Stalingrad and Leningrad victories and regular war communiques. 4-14-45

During the evacuation of Moscow, she continued as American announcer from Kuibyshev. Her co-American announcer was Lloyd Patterson, a Hampton Institute graduate, who died during the winter of 1942.

**Many Letters**

Moscow Radio center has received many letters from radio listeners abroad expressing satisfaction with the diction and enunciation of programs handled by Announcer Burroughs. Mrs. Burroughs' son, Eric, is serving in the United States army and her daughter is living in New York. Two of her sons are here with her. Her husband was for many years a post office clerk in New York and was one of Dr. DuBois' and Col. Young's students at Wilberforce. 4-14-45

Mr. Burroughs staged a big "pageant of Ethiopis" which was written for Dr. DuBois on the 50th anniversary emancipation proclamation. Asked about Russia's war effort as she has experienced it from the beginning, Mrs. Burroughs stated:

"I feel that fighting fascism was a historic duty which the Soviet republic fulfilled and which played a decisive role in defeating Hitler Germany. The Soviet people realized this duty and made a terrible sacrifice plus many hardships to carry out this duty." Although "this is Moscow calling" must still go out on the air, Mrs. Burroughs admits that New York is calling her and she expects to return to Harlem after the war.

# TOURIN' THE RADIO WORLD

Detroit Tribune 3-3-45

By ISAAC JONES

Wings Over Jordan, famous CBS singers under the direction of Rev. Gleen T. Settle, has been designated by the government to go into every theatre of war and carry their music in songs. The sailing date of the group is a military secret. It was revealed according to reports that the War Department took a poll among the men and women in the armed service, and "Wings Over Jordan" won over all other singing groups by a big margin. Rev. Glenn T. Settle will accompany the singers. 3-3-45

During "Wings Over Jordan" choir's tour, their Sunday morning spot on CBS will be occupied by choirs throughout the United States. These groups will be under the direction of Glenn Howard Settle, who is the son of the Rev. Mr. Settle. This arrangement is said to have been completed at the request of Mr. Settle, the founder of the group.

The Breakfast Club, under the direction of Don McNeil, is having a lot of fun these days advertising a new brand of cigarettes. They are "No Cigarettes." You know, that little sign that you see greeting your eyes on counters throughout the country. The Breakfast Club also has another brand, they are "Sorry No Cigarettes." A few days ago, Don McNeil read a letter from an advertising Agency (all in fun) who wanted to handle their advertising for "No Cigarettes." Jack Owens, a member of the cast composed a poem paying tribute to their "No Cigarette" brand. Sam is the life of the party on this program. He educates the studio and radio audiences from his Almanac. The Vagabonds appears on this program about three times a week. We could enjoy them better if "Cyclone" didn't do so much Uncle Tom clowning. Otherwise, the group is good—"Cyclone" is a natural born comedian. This program is heard over WXYZ and the Blue Network Monday thru Saturday 9 to 10 a.m. 3-3-45

We picked up the armed service radio station Thursday evening broadcasting in the 19 meter bands. Heard Lena Horne sing for the boys. She rendered two numbers, "Going To Walk Alone," and "I'm Happy When I am With You." Detroit, Mich.

For the past week we have been listening to Breakfast In Hollywood," with Tom Bremanan twice a day. First at 11 a.m. over radio station WXYZ and the Blue Network. 2 p.m. over shortwave station KGEI, San Francisco, Calif. (19.83 Meters). The latter broadcast is for the boys in the Armed Services. So, if you are fond of Breakfast In Hollywood," and would like to hear this program twice a day, you can, provided that you have a good radio.

Rochester, the (shining star of Jack Benny Show) has stirred up a storm of protests from colored listeners over the 'crap-shooting episodes" that he plays every Sunday. They like thousands of other colored people all over the United States feel that Rochester is intelligent enough to take a better role in the show.

Remember Dunninger, the master mentalist, who used to read the studio audience's mind? He is turning his talent to television and made his debut on that medium on February 23 at 9:30 p.m. on CBS television station WCBW, New York City. 3-3-45

Miss Macelyn Cobbs, a colored high school student of Los Angeles, Calif., appeared recently on Alfred Wallenstein's program "Symphonies for Youth." This program featuring the "Quiz Kids" is heard Saturdays over the Mutual network.

Miss Cobbs was chosen as one of the "Quiz Kids," by her music appreciation teacher. Until next week—"Good Listening."

# Singing Page Becomes Overnight Radio Star

Afro-American 6-16-45

NEW YORK—(ANP) — Overnight success stories do happen in real life. 6-16-45

Edward Lee Tyler, a page at MBS's New York station, WOR, was using his free time to practice singing in one of the broadcast studios recently, when Cliff Williams, captain of the pages, walked into the studio and heard him.

Williams, impressed by the page's rich baritone voice, immediately interested radio director, Bob Emery, in hearing Tyler sing. After one audition, Emery gave the young singer a featured spot on Mutual's "Rainbow House" program where he sang "Non Piu Andrai from Mozart's "The Marriage of Figaro," and the song, "My Journey's End." 6-16-45

Immediately following the broadcast, Mutual was deluged with phone calls including congratulations from the Metropolitan star, Bruna Castagna, and the fan mail poured in.

As a result, on last Saturday, from 4:30 to 5 p.m. EWT, Tyler was heard from coast to coast as special guest on Mutual's "Music for Half an Hour" broadcast. He sang, among other numbers, the Catalogue Aria from "Don Giovannia."

**Studied at Tuskegee**

Tyler has been a WOR page since May 7. Born 30 years ago in Eufaula, Ala., he studied at Tuskegee Institute, Western Reserve University, the Cleveland Institute of Music, and is now working on his doctor of philosophy degree in music. Balt., Md.

In 1938, Tyler spent a year in Paris where he coached languages and opera with Marcel Salzinger. Following his return to the United States, he joined the Gilpin players in Cleveland and sang leading roles in "Faust," "Die Walkuere" and "Simon Boccanegra" with the Federal music project. At the same time, he taught language and choric speech at Karamau House.

Coming to New York in 1942, Tyler appeared at the two Cafe Society night clubs and played the role of the crabman in "Porgy and Bess" and Rum in "Carmen Jones." He is married to the former Ruth Gibbs, also a singer, who recently appeared in the Broadway production of "Sing Out, Sweet Land." They have a 14-month-old daughter, Edwina.

# Odds & Ends

Chicago Defender 4-14-45

ALL WHO HEARD Thelma Carpenter in her initial airing with the Eddie Cantor radio show, doing "Happiness Is A Thing Called Joe," agree that she has created a place for herself in the commercial radio field. Good going Thelma. You've gone far since your high school days in Brooklyn when you used to haunt the offices of the Negro Actors' Guild. . . . Cecil B. DeMille is still fighting the Radio Artists union. All the trouble started when he refused to pay a dollar assesment levied by the union to fight a California amendment outlawing the closed shop. The big capitalist contends that such an assessment is "political and undemocratic." Its our guess that DeMille would be all for outlawing unions in this country. What a fascist odor. 10-13-45

# More Negroes In Radio Urged By Norman Corwin

Chicago Defender - Ill.
2-17-45

BY RAMONA LOWE
(Defender New York Bureau)

NEW YORK—Norman Corwin is a giant of a man who wears a mustache and has an outdoorsy air. His New England-bred freedom from prejudice has been exhibited time and again on his radio programs broadcast over the Columbia network.

It was on his experimental Sunday afternoon series some years ago that Paul Robeson introduced the now famous "Ballad for Americans." That series, a forerunner of the Americana Corwin has so expertly developed, marked him as the most important creative person in radio today.

"My feeling about Negroes in radio is that they belong as surely as the microphone," he said seated at his desk in his spacious office in the CBS building. "It so happens that out of the top five actors in radio that I know about, two are Negro.

2-17-45

**Great Artists**

"I wish more were available. I have found that the same thing that makes them supremely great artists in song makes them great in speech. The color and warmth conveyed in the performance of a Negro artist is directly communicable by air. The microphone is a faithful reporter and says exactly what it hears.

"I have done relatively few broadcasts compared to men who are turning them out every week. Some years I have done as few as 13 and I doubt if I shall be doing more than 13 this year. I have done programs with all-Negro casts three times, but I don't feel that an all-Negro cast is an end in itself. Just as it's not important to have an all-white cast.

"I wish more Negroes would become aware of opportunities in radio. My attitude is not unique among radio directors—at least not in the main centers of radio: Hollywood, Chicago and New York. I have found too few who have taken an interest in radio. I suspect it's because they don't know about it.

**Study of Radio**

"I was once a publicity man working only a few blocks from Radio City and CBS and had no idea how one did things in radio. It is so intimate that people forget the involved mechanics of it. They don't see the physical props that they see on the stage or in film. They don't realize that it takes from six to eight hours to rehearse a radio show.

NORMAN CORWIN

"I should like to see Negroes studying radio. I should like to see them exposed to it a good deal more. I should like to see them develop technicians, directors, writers. I would rather see radio become a first in the lives of talented young Negroes who have musical or histrionic or technical abilities.

"I have encountered less prejudice in this field than in any other. It exists unfortunately, but you can get a hearing. The network programs go to the South, but there is no great radio center south of New York City and fortunately casting, writing and producing are done here and in Hollywood.

**Finest Actor In Radio**

"Schools should have in their curriculum courses in public speaking, radio, theatre. There is no reason why there should not be Negro announcers. It is important to study diction so that distinctions in speech cannot be noted. Eric Burroughs, who is the finest actor in radio I know, can be cast in any variety of roles. Plenty of whites could have done the role of Nero in the 'Plot to Overthrow Christmas,' but he did an admirable job. And his versatility makes him doubly valuable."

2-17-45

Against the stereotypes in radio Negroes should protest, Corwin said. "Phone the studio, write letters, publish editorials! Make your protests known. It avails nothing to resent quietly. Go after everything that is caricature, bad taste, incorrect even at the risk of being excessive in criticism.

"Most people want to be fair. They are not always mean, just unthinking. A good many directors who will cast a happy-go-lucky menial do so out of an inherited ignorance. No group has as great an accumulation of wrongs to be righted in this country as the Negro.

2-17-45

**Hits Rochester**

"The organization of Negroes culturally and politically is important. Negro entertainers should be educated. Pressure should be brought to bear against Rochester. You should have a representative in Hollywood to preview films. If the Catholic Legion of Decency can arrange for that, Negro organizations should be able to too.

"Pressure should be brought on the Hays office. While they are censoring a girl wearing a sweater, they should be looking into whether an idea wears a white hood. If it is necessary to insert reforms in the Hays Code to protect the rights and interests of Negroes those reforms should be insisted upon. Negro representation should be demanded on movie Boards of Review. Before production, however, is the real time to act.

"You ought also to have a lobby in Washington. It is important to assume what is rightfully ours is ours. One never wheedles nor complains in art. Sheer numbers and a sense of active protest will bring results. Producers in every field are worried about picketing and controversy and trouble. Action will cause the liberal press to take up the fight. And never fear there will be more and more men like Wilkie and women like Eleanor Roosevelt."

# Negro Woman Announcer, Home Bound, Gets Moscow Send-Off

Daily Worker N.Y., N.Y.

MOSCOW, Oct. 14. — Mrs. Williana Burroughs, who for nearly 10 years has been one of the chief English - language announcers on the Moscow radio, has sailed for New York. Mrs. Burroughs, a Negro, and a former teacher, was given a royal sendoff by the radio staff.

10-15-45

The Committee on Radio and Radio Broadcasting issued an order of the day in which Mrs. Burroughs was thanked for her "devoted service and honest work." The order referred to her as "an announcer of the first category." She was given a cash bonus.

Working in the Anglo-American department of the Moscow radio, the former New York school teacher broadcast to the United States and England throughout the darkest days of the war. She was evacuated to Kuibyshev along with other workers when Moscow's situation become critical. There she continued her announcing, frequently going from her living quarters to the saudio in 50-below zero temperature.

New York N.Y.

Mrs. Burroughs' elder son, Charles, recently reached New York from Moscow, where he had grown up. He had enlisted in the American armed forces. A younger son, Neil, a senior at the University of Moscow, accompanied her home.

## Negro Artists on Air

C10 News-D58-15-45

New York's WNEW (1130 kc.) is carrying an American Negro Theater series, first program of its type in radio. Time: 5 p.m., EST, Sundays.

COLE TRIO BREAKS PRECEDENT—Becoming the principals, left to right: Oscar Moore, guitarist; first colored act to appear on the Chesterfield Sup- Ted Steele, maestro of the program's band; Mary per Club program, the King Cole Trio is already living Ashworth, featured vocalist; Perry Como, star of the up to Look Magazine's selection of them as the No. 1 show; Nat (King) Cole, at the piano, and Johnny act of 1945. They are shown here with the show's Miller, at the bass.—Morgan Smith Photo.

# King Cole Trio Is First Sepia Combo On Ciggy Air Program

Pittsburgh Courier P2. 2-17-45

NEW YORK—Continuing on their record-breaking career, which has skyrocketed them to the top of the popularity poll in a little more than a year, King Cole and the other two members of his trio, became the firrst colored act to appear on the Chesterfield Supper Club Series, last Tuesday night. And since it's the program's avowed purpose "to have the guests you like best entertain you again and again," there's no doubt but that the boys are entitled to a return engagement.

2-17-45

The group was selected for the show through the intervention of Perry Como, baritone singing star of the Supper Club, and was presented as Look Magazine's choice as the Number One act of 1945. The program was broadcast from New York's NBC Station WEAF, and was aired over the 143 stations, which are a part of that network. Regular artists for the show include Martin Block as emcee; Ted Steele and his orchestra; Mary Ashworth, the Satisfiers, and the aforementioned Perry Como.

Although time permitted the Trio to play only two numbers besides their theme song, since the program only lasts for fifteen minutes, the tunes selected were audience favorites everywhere, "It's Only a Paper Moon" and "Gee Baby, Ain't I Good to You." After the program was off the air, all participating artists, including the guest stars, gave an impromptu show, doing numbers requested by the studio audience.

The King Cole Trio is currently playing a couple of weeks out of town, after which they will return to New York to open their first engagement on Broadway at Loew's State Theatre beginning Feb. 22 for one week.

# Sponsored Radio Shows Still Freezeout Negroes

People's Voice N.Y. 2-10-45

Despite the upsurge in the demand for—and use of—Negro entertainment in many spots heretofore denied them, commercial radio continues its policy of failure to use race artists, bands or acts in feature spots. Contrary to popular belief, the radio stations themselves have little to say about the artists used on commercial radio programs the big voices in such matters are the account executives in the advertising agencies, who in the final analysis act in accord with the wishes of the sponsor. In some cases such as the American Tobacco Company (Lucky Strike Cigarettes) the company man personally supervises every detail of radio shows.

2-10-45

The reasons are many for this freezeout of Negro artists as the writer learned on querying executives in several of the agencies which handle many of the national accounts. Although none of them were willing to be quoted, reasons given ranged from the possibility of boycotts of products in the South to the fact that non-Negro acts would be unwilling to work with Negro performers. Others hinted at an "understanding among advertising men that Negro artists were not to be used in starring roles. Still others evasively attributed the situation to the fact that "the ime isn' ripe." In each case *PV* asked the speaker what HIS agency's policy and position in the matter was. Four told us that they were only subordinates and therefore without authority to speak for their agencies, others were just plain evasive.

2-10-45

Typical of the attitude of the major sponsors is the policy on the Sunday night coast-to-coaster called the *Fitch Band Wagon* which uses "name" bands every Sunday night. This program only on rare occasions uses Negro bands. Very often during the summer months lesser bands are used in preference to using Negro bands.

American Tobacco never used Negro artists on any of its network shows but finds "Rochester" in its Sunday night cast because the Jack Benny show sells as a "package" i.e., the entire cast is bought as a show and not the individual members.

There have been two notable examples of shows starring Negroes—the Ethel Waters show for Amoco and the Louis Armstrong show for Fleischman yeast. Both failed. Waters was taken off the air because of a threatened southern boycott while the Armstrong show was so horribly produced it couldn't stay.

TWO OF THE CHIEF REASONS for the unqualified success of Margaret Webster's production of "The Tempest" are the superlative acting jobs turned in by Canada Lee as a most unusual "Caliban" and Arnold Moss as "Prospero." Messrs. Lee and Moss along with Vera Zorina and a highly creditable cast make the Shakespeare opus one of the engaging highlights of the current New York theatrical season. In the scene above Caliban entreats Prospero to forgive him his folly of planning to murder his friend.

## CBS DRAMATIZES LIFE OF CARVER

2-15-45
Pittsburgh Courier

NEW YORK — Under the sponsorship of CBS "American School of the Air," Carl Van Doren, noted author and historian, was the guest speaker last Thursday night. Another in the literature series of the program, this brought to the networks a dramatization of the life and achievements of the great scientist, Dr. George Washington Carver. The program was presented on WABC, which is Columbia's outlet in this city.

Mr. Van Doren, who discussed the correlation of literature and radio, was one of a

# Basquette Revealed As 'Gabby' Of Amos 'n Andy

Chicago Defender 2-10-45

By LAWRENCE F. LAMAR

LOS ANGELES.—Oh, yes. It was "Gabby" in the current Amos and Andy radio show is here uncovered responding to the moniker of Lee Basquette. Basquette is bound to leak out. That character tract with the network refused to confirm it. But, this reporter learned only recently, the reason for Basquette's Basquette does a marvelous job of knowledge concerning the voice of the character having signed a contract called for the actor to play none other than the former Harlem actor has been flabbergasted to have been fact that the actor has brought about through the necessity of Amos and Andy to have live characters on the stage where comedians, have been over the close lipped about the

acter originally heard only over the either lanes while on the stage. Basquette will also play "Remus" in the film, "Uncle Remus."

# Gordon Heath Vaults Racial Bar To Become WMCA Announcer

N.Y. Amsterdam News 2-17-45

By ABE HILL

Gordon Heath, whose name and personality as an actor, director, narrator and critic is widely known in the legitimate theatre and radio circles, has won the position of radio announcer over Station WMCA, and becomes the first Negro announcer to be hired by a major radio corporation in America.

Hundreds of applicants applied for the job when it was first announced opened by WMCA, the nation's leading independent station. out of the several applicants, 222 potential announcers were auditioe. Mr. Heath was finally selected and, in the opinion of WMCA officials, including Nathan Straus, owner of the station, the voice of Gordon Heath is more than satisfactory for radio announcing. 2-17-45

WMCA broke down barriers last year when the station initiated its "New World A Comin' program." Based on Roi Ottley's book, the serial is still currently heard on Sunday afternoons at 3:03 p. m. Through the radio, the program presents an honest week by week dramatization of Negro life and at times delves into fiction which has honesty rather than entertainment as its chief attraction. The success of the program inspired the station to add Negro personnel to its staff with Negro announcers included.

Mr. Heath, according to his training and background, is well prepared for his new job. He has appeared on the air for several years as an actor, narrator and commentator. In association with Owen Dodson, he has worked in several Negro Freedom Rally shows, school productions and other stage presentations. He is a native of New York and attended Hampton Institute where he also assisted in the drama department. At present Mr. Heath is rehearsing in the American Negro Theatre's production of "Garden of Time" in which he is also assistant director.

Accordnig to the main stem, the selection of Gordon Heath as WMCA's first Negro announcer is good news. He has a naturally fine speaking voice able to flavor both prose and poetry and give full essence to both. His new work requiring newscasting in a breezy and informative style as well as commentating and narrating programs "every hour on the hour" will find his voice capable and well prepared.

Gordon Heath

# Atlanta's WSB Fails To Carry Press Broadcast

Atlanta World 2-24-45

## Explanations As To Reason Are Extremely Vague

2-24-45

While the rest of the nation Saturday afternoon was listening to a stirring program via the National Broadcasting network hailing the 118th anniversary of the Negro press, the huge listener audience of WSB. the Atlanta Journal's station in Atlanta, whether they liked it or not, had to be satisfied with a set of ancient recordings interspersed with patent medicine commercials.

The failure of WSB, which calls itself the 'voice of the South' to carry the program might not have proved so disappointing had not officials a week before given assurance that the broadcast would be carried. 2-24-45

**REASON NOT CLEAR**

Just why the program was not aired over the local NBC outlet is still not clear to many thousands of Atlantans, who through this newspaper had been advised to tune in.

Three versions were given reporters who called the WSB studios Saturday afternoon. The first inquiry brought the terse response that the program had been cut off by WSB.

Another call revealed that "WSB wanted to carry the program, but it was not sent out by the National Broadcasting Co., and we simply had to fill in with records."

**HEARD IT ELSEWHERE**

This second exlanation was found not to have been true, since many Atlantans owning stronger sets were able to tune in NBC stations at Birmingham Jacksonville, Nashville and in other southern cities where operators of radio stations are not so squeamish about carrying programs about Negroes of a laudatory nature 2-24-45

The third and final explanation came from Mark Tolson, program manager of WSB, who admitted that he was being harrassed by a large number of caliers seeking the reason why the program was not broadcast locally.

"It was just an error," said Mr. Tolson, "The program was never scheduled. We had made a previous committment to broadcast a program for the Atlanta Youth Rally at 1:45 o'clock and we simply never intended carrying the Negro Newspaper Publishers' Association broadcast." 2-24-45

**TOLSON SNAPS BACK**

"But," reporters countered, "the printed advance program you sent out and members of your own staff had assured us that it would be carried."

"I can't help that," retorted Mr. Tolson, a slight acid tone coming in his voice, "It was just an error."

"But whose error was it?' persisted the reporter.

"I don't know," snapped Mr. Tolson, "and if I did I wouldn't tell you."

The sound of the receiver easing back on the book was heard.

Radios tuned to WSB continued to listen to records.

But owners of sets powerful enough to tune outside of Atlanta were well rewarded for their efforts. They heard a brilliant program featuring messages from President Roosevelt, General MacArthur, Admiral Nimitz, Jack Benny and Rochester, Lionel Hampton, War Correspondents John Jordan and Enoch Waters speaking from the Mediterranean and Mid Pacific war theatres, and a dramatization of the heroism of one Sgt. Waverly B. Woodson "above and beyond the call of duty" during the D-Day landing on the Normandy beach. 2-24-45

It was a great program. It was a democratic and American program. It was a pity that Atlanta, the community, who needs the lesson it taught, it was not allowed to hear it.

# 92nd's Deeds Told on Air

Peoples Voice 3-3-45

The highlight of the nation-wide broadcast of the Negro Newspaper Publishers' Association in observance of National Negro Newspaper Week over the NBC Saturday afternoon was the pick-up of James Jordan, war correspondent, in Rome.

Mr. Jordan, of the Norfolk **Journal and Guide** staff, has been covering the 92nd Division in Italy. He told of the exploits of this group in the recent tough fighting in the Ligurian coastal sector of the Italian front and interviewed Sgt. Grant of Atlanta, Ga., who led a platoon in a dangerous mission.

Pointing out that the accomplishments of a combat unit could be judged by the prisoners it took and the casualties it suffered, Jordan said that the famous 92nd Division had taken a total of 2,700 Nazi prisoners and suffered a large number of casualties. 3-3-45

Another highlight on the program was a skit by Jack Benny and Eddie (Rochester) Anderson. Opening in the humorous vein which has made the Benny troupe a national favorite, the skit settled down to a serious account of the heroic action of Sgt. George Watson of Birmingham, Ala., who was given the Distinguished Service Cross posthumously, having given his life in an effort to save his comrades in the Pacific.

**SENGSTACKE SPEAKS**

John Sengstacke, president of the publishers' association, gave a short talk and read a letter from President Roosevelt, in which he commended the Negro press for its part in war and predicted a great future in the peace that is to follow. 3-3-45

Enoc Waters, war correspondent on the staff of the **Chicago Defender**, who had spent many months in the Pacific, spoke from San Francisco, where he is to embark for a return trip overseas. He told of the activities of Negro troops in the Pacific theatre of war.

Ralph Cooper was master of ceremonies for the broadcast; Edward Matthews sang the stirring song, "Marching Down Freedom Road," and Lionel Hampton's orchestra was picked up from Chicago.

The next broadcast will be at 7:15 Friday, March 2, over the CBS network. Max Johnson, war correspondent, who covered the activities of the 761st tank corps, will speak from France. Randy Dixon, another correspondent, will speak from London and Fletcher Martin will talk from Godman Field on the 477th Bomber Group.

Both broadcasts are made from the New York studios.

# Average American Roles In Scripts

Pittsburgh Courier 2-17-45

DISCUSS IDEA

By IZZY

NEW YORK—With conferences and discussions continuing daily at two of the large radio networks offices, it seems that at long last at least one and possibly two programs may be evolved which will provide good colored entertainment presented along intelligently written lines. The plan which seems to be making the most headway at the moment is one which would utilize the channels of the Mutual Network and is the brainchild of Gertrude Berg, whose program, "The Rise of the Goldbergs" has been a radio feature for years until recently.

Miss Berg's idea is woven around the life and problems of an average American family in the sort of human understanding will be presented over Mutual.

The writer has already presented her idea to the top man at the station, Phillips Carlin, and has gone into lengthy discussion about it with him. However, since Mr. Carlin had to make a hurried trip to the West Coast, negotiations had to be broken off but will be resumed when he returns. The whole affair will have to be finished before something concrete is presented to prospective sponsors with a view to be done by spring, since Miss Berg is scheduled for an overseas trip at that time, which will keep her away ta least eight weeks.

She claims that the scripts will make no attempt to spread propaganda of any sort and will be based purely on the idea of entertainment. She is anxious to stay well away from racial stereotypes and caricatures and will be interested in presenting her family in the warm light of human understanding being that the show will be presented over Mutual.